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Collection of  
Modern Paintings.







CATALOGUE OF MODERN  
PAINTINGS BELONGING TO  
ERWIN DAVIS, Esq.

NOW ON FREE EXHIBITION AT THE  
FIFTH AVENUE ART GAL-  
LERIES, 366 FIFTH AVENUE,  
NEAR 34TH ST. THESE PAINTINGS WILL  
BE SOLD BY AUCTION AT CHICKERING  
HALL, TUESDAY AND WEDNESDAY  
EVENINGS, MARCH 19 & 20, 1889, AT  
8 O'CLOCK.  ORTGIES & CO.   
ROBERT SOMERVILLE, AUCTIONEER.   
MR. SAM. P. AVERY, JR., WILL ASSIST IN  
THE MANAGEMENT OF THE SALE. 





ICAC

N58 D

DURAND-RUEL  
16 RUE LAFFITTE  
& 11 RUE LE PELETIER  
PARIS

NEW-YORK OFFICE  
315 Fifth Avenue

Paris, February 15th, 1889

ERWIN DAVIS, Esq.

New-York, U. S. A.

MY DEAR SIR: It is with much regret that I learn of your intention to sell your pictures, as it is difficult to get together again so many fine examples of the famous school of 1830.

Your collection, according to my own taste, is one of the finest I know. It is composed of very choice pictures, many of which I have been acquainted with for thirty years.

To mention all the celebrated artists represented would take up too much space, but I can say that the great painters of the century,

especially those which are known as belonging to the “Barbizon School,” have pictures in your gallery which cannot be equaled and are celebrated in the annals of art.

Yours truly,

DURAND-RUEL.





## *Index of the Artists*

Represented in this catalogue, and numbers of the paintings.



### *BARYE (Antoine L.) . . . . . Paris*

55 Born at Paris, 1795.  
111 Pupil of Gros.  
Medal, 1831.  
Legion of Honor, 1833.  
Officer of the same, 1855.  
Member of the Institute of France, 1868.  
Died, 1875.

### *BILLET (Pierre) . . . . . Paris*

19 Born at Cantan.  
Pupil of Breton.  
Medals, 1873-74.

### *BLAKELOCK (Ralph A.) . . . New-York*

13 Born at New-York, 1847.

### *BLOOMER (H. Reynolds) . . . New-York*

16 Born at New-York.  
Pupil of Pelouse.

*BOSBOOM (Jan) . . . . The Hague*

- 15 Born at The Hague, 1817.  
Pupil of Van Bree.  
Medal, Paris, 1855.  
Medal, Philadelphia, 1876.  
Knight of the Order of the Lion, of the Crown of  
Oak, and Leopold of Belgium.

*BOUDIN (Eugène L.) . . . . Paris*

- 21 Born at Honfleur.  
77 Medals, 1881-83.

*BUNCE (Wm. Gedney) . . . . New-York*

- 56 Born at Hartford, 1842.  
90 Pupil of Clays.

*CAZIN (J. C.) . . . . Paris*

- 122 Born at Sainer.  
Pupil of Boisbaudran.  
Medal, 1880.  
Legion of Honor, 1882.

*CHARDIN (Jean B. S.) dec'd . . . Paris*

- 6 Born at Paris, 1699.  
Pupil of Coypel.  
Died, 1779.

*CHURCH (Frederick E.) . . . New-York*

- 87 Born at Hartford, 1826.  
Pupil of Cole.  
Medal, Paris, 1867.  
Member of the National Academy of Design.



*CLAYS (Pierre J.) . . . Brussels*

- 57** Born at Bruges, 1819.  
**108** Pupil of Gudin.  
Medal, Brussels, 1851.  
Medals, Paris, 1867-78.  
Legion of Honor, 1875.  
Officer of same, 1881.  
Chevalier of the Order of Leopold.

*COROT (Jean B. C.) dec'd . . . Paris*

- 23** Born at Paris, 1796.  
**38** Pupil of Bertin.  
**60** Medals, 1838-48-55-67.  
**113** Legion of Honor, 1846.  
**125** Officer of same, 1867.  
**136** Diploma to the Memory of Deceased Artists, 1878.  
Died, 1875.

*COURBET (Gustave) dec'd . . . Paris*

- 26** Born at Ornans, 1819.  
**61** Pupil of David d'Angers.  
**100** Medals, 1849-57-61.  
**135** Died, 1878.

*COUTURE (Thomas) dec'd . . . Paris*

- 94** Born at Senlis, 1815.  
**127** Pupil of Gros.  
Medals, 1844-47-55.  
Legion of Honor, 1848.  
Died, 1879.

*COUTOURIER (Philibert L.) . . . Paris*

- 22** Born at Chalon.  
**58** Pupil of Picot.  
Medals, 1855-61.

*DAUBIGNY (Charles F.) dec'd . . . Paris*

- |            |  |
|------------|--|
| <b>25</b>  | Born at Paris, 1817.                             |
| <b>43</b>  | Pupil of Paul Delaroche.                         |
| <b>67</b>  | Medals, 1848-53-55-57-59-67.                     |
| <b>98</b>  | Chevalier of the Legion of Honor, 1859.          |
| <b>116</b> | Officer of the same, 1874.                       |
| <b>139</b> | Diploma to the Memory of Deceased Artists, 1878. |
|            | Died, 1878.                                      |

*DECAMPS (Alexandre G.) dec'd . . . Paris*

- |            |   |
|------------|---|
| <b>24</b>  | Born at Paris, 1803.                    |
| <b>42</b>  | Pupil of Ingres.                        |
| <b>66</b>  | Medals, 1831-34.                        |
| <b>91</b>  | Chevalier of the Legion of Honor, 1839. |
| <b>115</b> | Officer of the same, 1851.              |
| <b>138</b> | Died, 1860.                             |

*DEFAUX (Alexandre) . . . . . Paris*

- |           |                        |
|-----------|------------------------|
| <b>14</b> | Born at Bercy, 1826.   |
|           | Pupil of Corot.        |
|           | Medals, 1874-75.       |
|           | Legion of Honor, 1881. |

*DEGAS (Hilaire-Germain-Edgard) . . . . . Paris*

- |            |                      |
|------------|----------------------|
| <b>62</b>  | Born at Paris, 1834. |
| <b>126</b> | Pupil of Lamothe.    |

*DELACROIX (Eugène) dec'd . . . Paris*

- |            |  |
|------------|--|
| <b>41</b>  | Born at Charenton, 1799.                 |
| <b>65</b>  | Pupil of Guérin.                         |
| <b>107</b> | Medals, 1824-48.                         |
| <b>129</b> | Legion of Honor, 1831.                   |
| <b>143</b> | Officer of the same, 1846.               |
|            | Commander, 1855.                         |
|            | Member of the Institute of France, 1857. |
|            | Died, 1863.                              |

*De THOREN (Otto) . . . . . Paris*

- 79** Born at Vienna, 1828.  
Medals, Paris, 1865; Munich, 1869; Vienna, 1882.  
Chevalier of the Order Francis Joseph.  
Russian Order of Vladimir.  
Member of the Vienna and St. Petersburg Academies.

*DIAZ (Narcisse V.) dec'd . . . . . Paris*

- 39** Born at Bordeaux, 1807.  
**63** Medals, 1844-46-48.  
**95** Legion of Honor, 1851.  
**114** Diploma to the Memory of Deceased Artists, 1878.  
**134** Died, 1876.

*DUEZ (Ernest A.) . . . . . Paris*

- 18** Born at Paris, 1843.  
Pupil of Carolus Duran.  
Medals, 1874-79.  
Legion of Honor, 1880.

*DUPRÉ (Jules) . . . . . Paris*

- 27** Born at Nantes, 1812.  
**30** Medals, 1833-67.  
**40** Legion of Honor, 1849.  
**64** Officer of Legion of Honor, 1870.  
**96**  
**128**  
**137**

*EATON (Wyatt) . . . . . New-York*

- 86** Born in Canada, 1849.  
Pupil of Gérôme.

*EDELFEIT (Albert) . . . . . Paris*

- 17** Born in Finland.  
Pupil of Gérôme.  
Medals, 1880-82.

*FROMENTIN (Eugène) dec'd . . . Paris*

**44** Born in La Rochelle, 1820.  
**130** Pupil of Cabat.  
Medals, 1849-57-59.  
Legion of Honor, 1859.  
Officer of the same, 1869.  
Died, 1876.

*GERICAULT (Jean L.) dec'd . . . Paris*

**73** Born at Rouen, 1791.  
Pupil of Guérin.  
Gold Medal in Paris.  
Died, 1824.

*GONZALES (Juan A.) . . . . . Paris*

**2** Born in Spain.  
Pupil of Pils.  
Medal, 1876.

*HENNER (Jean J.) . . . . . Paris*

**80** Born at Bernviller, 1829.  
Pupil of Picot.  
Prize of Rome, 1858.  
Medals, 1863-65-66-78.  
Legion of Honor, 1873.  
Officer, Legion of Honor, 1878.

*INNESS (George) . . . . . New - York*

**71** Born at Newburgh, N. Y., 1825.  
**112** Pupil of Gignoux.  
Elected National Academician, 1868.  
Member of the Society of American Artists.

*JACQUE (Charles) . . . . . Paris*

**110** Born at Paris, 1813.  
Medals, 1861-63-64.  
Legion of Honor, 1867.

*LATOUCHE (Louis) . . . . . Paris*

**59** Born in Fort-sous-Jouarre.  
**74**

*LAVIEILLE (Eugène) . . . . . Paris*

**7** Born at Paris, 1820.  
Pupil of Corot.  
Medals, 1849-64-70.  
Legion of Honor, 1878.

*LEPAGE, BASTIEN- (Jules) dec'd . . . . . Paris*

**145** Born at Damvillers, 1848.  
Pupil of Cabanel.  
Medals, 1874-75-78.  
Legion of Honor, 1879.  
Died, 1884.

*LEYS (Hendrik, Baron) dec'd . . . . . Antwerp*

**12** Born at Antwerp, 1815.  
Pupil of Wappers.  
Great Gold Medal, Brussels, 1835.  
Medals, Paris, 1855-67.  
Legion of Honor, 1862.  
Chevalier of the Order of Leopold, 1840.  
Officer of same, 1856.  
Commander, 1867.  
Died, 1869.

*MANET (Edouard) dec'd . . . . . Paris*

**49** Born at Paris, 1833.  
**99** Pupil of Couture.  
**141** Medal, 1881.  
Legion of Honor, 1882.  
Died, 1883.

*MARILHAT (Prosper) dec'd . . . Paris*

- 29 Born at Vertaizon, 1811.  
82 Pupil of Roqueplan.  
Died, 1847.

*MARIS (Jakob) . . . Brussels*

- 11 Born at The Hague, 1837.  
Pupil of De Keyser.  
Honorable mention, Paris.

*MARIS (Willem) . . . The Hague*

- 78 Born at The Hague.  
Pupil of The Hague Academy.

*MAUVE (Anton) dec'd . . . Munich*

- 45 Born at Zandaam.  
84 Pupil of Van Os.  
Medal, Philadelphia, 1876.  
Died, 1888.

*MERVE (C.) . . . Paris*

1

*MESDAG (Hendrik W.) . . . The Hague*

- 75 Born at Gröningen, 1831.  
Pupil of Alma-Tadema.  
Medals, 1870-78.

*METTLING (Louis) . . . Paris*

- 46 Born at Dijon.  
72 Pupil of Cabanel.  
83

*MICHEL (Georges) dec'd . . . Paris*

- 47** Born at Paris, 1763.  
**68** Pupil of Leduc.  
**106** Died, 1843.  
**117**

*MILLET (Jean François) dec'd . . . Paris*

- 70** Born at Greville, France, 1814.  
**118** Pupil of Paul Delaroche.  
**131** Medals, Paris, 1853, 1864, 1867.  
**140** Legion of Honor, 1868.  
Diploma to the Memory of Deceased Artists, 1878.  
Died, 1875.

*MINOR (Robert C.) . . . New - York*

- 48** Born at New-York, 1840.  
**97** Pupil of Diaz.  
Associate of the Academy of Design.  
Member of the Society of American Artists.

*MONTICELLI (Adolphe) dec'd . . . Paris*

- 28** Born at Marseilles, 1824.  
**93** Pupil of Aubert.  
Died, 1886.

*MUNKACSY (Mihaly de) . . . Paris*

- 103** Born at Munkacs, 1846.  
Pupil of Franz Adam.  
Medals, 1870-74.  
Legion of Honor, 1877.  
Grand Medal of Honor, 1878.  
Officer Legion of Honor, 1878.  
Medal, Vienna, 1882.  
Member of Munich Academy.

*MURPHY (J. Francis) . . . New-York*

**8** Born at Oswego, 1853.  
Associate National Academy.  
Member of the Society of American Artists.

*NEUHUYS (Albert) . . . Antwerp*

**37** Born at Utrecht, 1844.  
**89** Pupil of Antwerp Academy.

*PALMER (Walter L.) . . . Albany*

**20** Born at Albany.  
Pupil of Church.  
Associate National Academy.  
Member of the Society of American Artists.

*PICARD (Louis) . . . Paris*

**3** Born at Paris.  
Pupil of Gérôme.

*PILLE (Charles H.) . . . Paris*

**104** Born at Essommes.  
Pupil of Barrias.  
Medals, 1869-72.  
Legion of Honor, 1882.

*PILTZ (Otto) . . . Weimar*

**102**

*POINTELIN (Auguste E.) . . . Paris*

**10** Born at Arbois, 1839.  
Pupil of Maire.  
Medals, 1878-81.



*RIBOT (Augustin T.) . . . . . Paris*

- 51** Born at Breteuil, 1823.  
**85** Pupil of Glaize.  
**92** Medals, 1864-65-78.  
Legion of Honor, 1878.

*ROUSSEAU (Theodore) dec'd . . . . . Paris*

- 34** Born at Paris, 1812.  
**52** Pupil of Léthière.  
**120** Medals, 1834-49-55.  
**132** Legion of Honor, 1852.  
**142** Grand Medal of Honor, 1867.  
Diploma to the Memory of Deceased Artists, 1878.  
Died, 1867.

*ROYBET (Ferdinand) . . . . . Paris*

- 50** Born at Uzes, 1840.  
**119** Pupil of Lyons Academy.  
Medal, 1866.

*RYDER (Albert P.) . . . . . New-York*

- 9** Born at New Bedford, 1847.  
Pupil of Marshall.  
Member of Society of American Artists.

*SCHREYER (Adolphe) . . . . . Paris*

- 81** Born at Frankfort, 1828.  
Pupil of Städel Institute.  
Medals, 1864-65-67.  
Court Painter to the Grand Duke of Mecklenburg,  
1862.  
Medal, Brussels, 1863.  
Chevalier of the Order of Leopold, 1866.  
Medal, Vienna, 1873.  
Medal, Munich, 1876.  
Member of the Academies of Antwerp and Rotterdam.

*STEVENS (Alfred) . . . Paris*

- 35 Born at Brussels, 1828.  
124 Pupil of Roqueplan.  
Medals, 1853-55-67.  
Gold Medal, Brussels, 1851.  
Legion of Honor, 1863.

*TEN KATE (Hermann) . . The Hague*

- 5 Born at The Hague, 1822.  
Pupil of Kruseman.  
Honorary Member, Rotterdam Academy.

*TROYON (Constantine) dec'd . . Paris*

- 33 Born at Sevres, 1810.  
53 Pupil of Rivereux.  
69 Medals, 1838-40-48-55.  
121 Legion of Honor, 1849.  
133 Member of the Academy of Amsterdam.  
144 Diploma to the Memory of Deceased Artists, 1878.  
Died, 1865.

*TWACHTMAN (John H.) . . New-York*

- 36 Born at Cincinnati, 1853.  
101 Pupil of Loefftz.  
Member of the Society of American Artists.

*VAN HAANEN (Georg) . . . Cologne*

- 4 Born at Utrecht, 1807.  
Pupil of his father.  
Member of Amsterdam Academy.

*VELY (Anatole) dec'd . . . . . Paris*

**76** Born at Rousoy, 1838.  
Pupil of Signol.  
Medals, 1874-80.  
Died, 1882.

*VOLLON (Antoine) . . . . . Paris*

**31** Born at Lyons, 1833.  
**54** Pupil of Ribot.  
**105** Medals, 1865-68-69-78.  
**123** Legion of Honor, 1870.  
Officer of the same, 1878.

*WEIR (Julian A.) . . . . . New-York*

**32** Born at West Point, 1852.  
**88** Pupil of Gérôme.  
Honorable Mention, Paris.  
Member of National Academy.  
Member of Society of American Artists

*ZEIM (Felix) . . . . . Paris*

**109** Born at Beaune, 1821.  
Pupil of Dijon Art School.  
Medals, 1851-52-55.  
Cross of the Legion of Honor, 1857.

## CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money IF REQUIRED, in default of which the Lot or Lots so purchased to be immediately put up again and resold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery ; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

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6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, misdelivered, or lost, the undersigned are not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be resold by public or private Sale without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

ORTGIES & CO. AUCTIONEERS.



## CATALOGUE

The first figures of the size indicate the *width* of the picture

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FIRST NIGHT'S SALE,  
TUESDAY, MARCH 19TH, AT 8 O'CLOCK

9

I

MERVE (C.) . . . . . Paris

**Boy's Head**

18 × 21

2

GONZALES (J. A.) . . . . . Paris

**A Parisienne**

18 × 22

3

PICARD (Louis) . . . Paris

*copy*  
**The Music Lesson**

34 × 25½

330

4

VAN HAANEN (C.) . . . Paris

**Ragot Gatherers**

15½ × 21

260

5

TEN KATE (H.) . . . The Hague

**The Game of Checkers**

9 × 7

125

6

CHARDIN (J. B. S.) . . . Paris

*draft*  
**Still Life**

15 × 12

170

7

LA VIEILLE (Eug.)

Paris

265

*new one*  
**Twilight**

13 × 17½

8

MURPHY (J. F.)

New-York

45

*350*  
*one*  
**Landscape**

10 × 8

9

RYDER (A. P.)

New-York

85

*150*  
**Landscape**

8½ × 5½

10

POINTELIN (Aug.)

Paris

450

*150*  
*200*  
**Evening**

42 × 29½

11

MARIS (J.) . . . The Hague

*Harlingen, Friesland*

26 X 20

12

400 LEYS (H., Baron) dec'd . . . Brussels

*Interior*

5 X 7

13

500 BLAKELOCK (R. A.) . . . New-York

*Landscape, Sunset*

16 X 12

14

150 DEFAUX (A.) . . . Paris

*A Barnyard*

25½ X 21



15

BOSBOOM (J.) . . . The Hague

*Interior*

9 × 13

Water-color

16

BLOOMER (H. B.) . . . The Hague

*A Shepherdess*

21½ × 14½

17

EDELFEIT (A.) . . . Paris

*Cherries Are Ripe*

21 × 25

18

DUEZ (E. A.) . . . Paris

*At Dinner*

21 × 14

19

BILLET (Pierre) . . . Paris

400

700

*one from Paris*  
**Hired Out**  
15 × 22

20

PALMER (W. L.) . . . Albany

700

**Wheat Fields near Chantilly**

300

37½ × 30

21

BOUDIN (E. L.) . . . Paris

100

150

**Marine**

12½ × 9½

22

COUTOURIER (P. L.) . . . Paris

100

150

**Chickens**

14 × 11½

23

COROT (J. B. C.) dec'd . . Paris

*1850*  
*Howe*  
**The Coliseum**  
*grace*

21 X 14

24

*200*  
DECAMPS (A. G.) dec'd . Paris

*0.75*  
**Monkeys**

5 X 4

25

*700*  
DAUBIGNY (C. F.) dec'd . Paris

*Sm*  
**Evening**

20 X 16

26

*700*  
COURBET (G.) dec'd . . Paris

*Howe*  
**The Blacksmith's Shop**

29 X 23

D

25

27

DUPRÉ (Jules) . . . Paris

De 26

**On the River**

6 x 8

28

MONTICELLI (A.) dec'd . . . Paris

**Figures**

18 x 11

29

MARILHAT (P.) dec'd . . . Paris

**The Camel**

12 x 8

30

DUPRÉ (Jules) . . . Paris

**Morning**

12 x 8

31

VOLLON (A.) dec'd . . . Paris

*500*  
**Man's Head**  
*Red*

23 × 28

32

*157* WEIR (J. A.) . . . New-York

*low* **Head of a Child**

12½ × 15½

33

TROYON (C.) . . . Paris

*700* **Landscape and Figure**

*Dark  
the fig* 9 × 7

34

*11* ROUSSEAU (Theo.) dec'd . . . Paris

*wood* **Autumn**

11½ × 7½

35

STEVENS (Alfred) . . . Paris

*800*  
*See Wm*  
**Coquetry**

*425*  
13 × 17

36

*2 M*  
TWACHTMAN (J. H.) . . . New-York

*See*  
**April Clouds**

*225*  
23½ × 20

37

*300*  
NEUHUYS (A.) . . . Antwerp

*See*  
**At Supper**

25 × 20

Water-color

38

*700*  
COROT (J. B. C.) dec'd . . . Paris

*See*  
**Moonlight, Shipping at Ostend**

*1225*  
23 × 19

39

500 DIAZ (N.) dec'd . . . Paris 375

271 **Figures and Landscape**

14 × 18

40

800 DUPRÉ (Jules) . . . Paris 625

600 **Landscape**

18 × 12

41

200 DELACROIX (Eug.) dec'd . . . Paris 125

300 **Portrait of the Artist**

6 × 8

42

500 DECAMPS (A. G.) dec'd . . . Paris 200

500 **Scissors Grinder**

10 × 13

43

DAUBIGNY (C. F.) dec'd . . . Paris

*700*  
**Sunset** *800*

16 × 9

44

*1600*  
FROMENTIN (Eug.) dec'd . . . Paris *370*

*200*  
**On the March**

14 × 9½

45

*250*  
MAUVE (A.) dec'd . . . Munich

**Watching the Clock** *131*

11 × 15

Water-color

46

*800*  
METTLING (L.) . . . Paris *310*

**Flowers**

13 × 16



47

MICHEL (G.) dec'd . . . Paris

*300* *Da* **Landscape** *25*

22 X 14

Water-color

48

MINOR (R. C.) . . . New-York *145*

*500* *for* **Morning**

22 X 30

49

MANET (E.) dec'd . . . Paris *175*

*500* *not my prod* **Marine** *1000*

39 X 31

50

ROYBET (F.) . . . Paris *175*

*300* *Cathie's prod* **Still Life, fruit**

14½ X 17½

51

200 RIBOT (A. T.) . . . Paris 72

2028 **Head**

11 × 13½

52

6000 ROUSSEAU (Theo.) dec'd . Paris 6278

*Original from* **Landscape and Trees**

21½ × 14

From the Fèder Collection, Paris

53

300 TROYON (C.) dec'd . Paris 270

*Det. Study* **Landscape and Cattle**

7 × 9

54

1000 VOLLON (A.) . . . Paris 900

*Study* **Still Life, Vase, etc.**

28½ × 23

55

BARYE (A. L.) dec'd . . . Paris

*250*  
*land* **Landscape, Leopard** *870*

11 × 9

Water-color

56

BUNCE (W. G.) . . . New-York

*400*  
*Marine* **Landscape** *85*

22 × 15

57

CLAYS (P. J.) . . . Brussels

*500*  
*on* **Marine** *370*

14 × 19

58

COUTOURIER (P. L.) . . . Paris

*100* **Chickens** *60*

9 × 7

59

LATOUCHE (L.) . . . Paris

*Harbor Scene*

$6\frac{1}{2} \times 5\frac{1}{2}$

60

COROT (J. B. C.) dec'd . . . Paris

*A Summer Day*

$22 \times 17\frac{1}{2}$

61

COURBET (G.) dec'd . . . Paris

*In the Jura Mountains*

$44 \times 33\frac{1}{2}$

62

DEGAS (E.) . . . Paris

*Before the Race*

$13 \times 10$

From the Fèder Collection, Paris

63

DIAZ (N.) dec'd . . . Paris

*Flowers*

$6\frac{1}{4} \times 9\frac{1}{2}$

64

DUPRÉ (Jules) . . . Paris

*Marine*

$10\frac{1}{2} \times 11$

65

DELACROIX (Eug.) dec'd . . . Paris

*Interior of a Church*

$12 \times 16$

66

DECAMPS (A. G.) dec'd . . . Paris

*Village near Smyrna*

$17 \times 11$

From the late A. E. Borie Collection, Philadelphia

67

DAUBIGNY (C. F.) dec'd . . . Paris

*Twilight*

15½ × 7½

68

MICHEL (G.) dec'd . . . Paris

*Landscape*

29 × 23

69

TROYON (C.) dec'd . . . Paris

*Landscape and Cattle*

12 × 9

70

MILLET (J. F.) dec'd . . . Paris

*The Fisherman*

18 × 26½

71

INNESS (Geo.) . . . New-York

*The Sunset*

40 × 30



## CATALOGUE

The first figures of the size indicate the *width* of the picture

•

SECOND NIGHT'S SALE,  
WEDNESDAY, MARCH 20TH, AT 8 O'CLOCK.

5

72

METTLING (L.) . . . Paris

**Figure**

9 × 12½

73

GERICAULT (J. L.) dec'd . . . Paris

**Still Life**

14 × 19

74

LATOUCHE (L.) . . . Paris

100

**The Beach**

100

15½ × 11

75

MESDAG (H. W.) . . . The Hague

100

**Fruit and Flowers**

220

20 × 14

Water-color

76

VELY (A.) dec'd . . . Paris

600

*miniature*

**Flowers**

440

33½ × 39

77

BOUDIN (E. L.) . . . Paris

100

**Arrouville**

220

21 × 16



78

MARIS (Wm.) . . . The Hague

**A Quiet Book**

18½ × 25½

Water-color

79

DE THOREN (Otto) . . . Paris

**Landscape and Cattle**

13 × 10

80

HENNER (J. J.) . . . Paris

**Eve**

9 × 15¼

81

SCHREYER (A.) . . . Paris

**Scouts**

8 × 5¼

82

MARILHAT (P.) dec'd . . . Paris

*200* *200* **Flight into Egypt** *270*

11 × 13½

83

*300* METTLING (L.) . . . Paris *600*

*200* **Head** *200*

18 × 21

84

MAUVE (A.) dec'd . . . Munich

*500* **Sheep and Dog** *400*

26 × 12

Water-color

85

*500* RIBOT (A. T.) . . . Paris

*200* **Portrait of the Artist** *240*

14 × 17½

86

EATON (Wyatt) . . . New-York

*52*  
**Reflection**

*28*  
 $28 \times 27$

87

CHURCH (F. E.) . . . New-York

*500 24* **Twilight in the Adirondacks** *300*

$17 \times 14$

88

WEIR (J. A.) . . . New-York

*250* *for* **Flowers** *for*

$27 \times 34$

89

NEUHUYS (A.) . . . The Hague

*fw* *mae* **Dressing the Baby** *512*

$30 \times 22$

90

BUNCE (W. G.) . . . New-York

*400* **Moonlight, St. George's, Venice** *200*

*min*

35 × 28

91

DECAMPS (A. G.) dec'd . . . Paris

*1750* **The Baker** *900*

*paint*

8 × 10½

92

RIBOT (A. T.) . . . Paris

*350* *not with title* **Portraits of his Children** *570*

14 × 18

93

MONTICELLI (A.) dec'd . . . Paris

*200* **Landscape and Figures** *150*

20 × 17

94

COUTURE (T.) dec'd . . . Paris

340

300  
*Portrait of the Artist*

14 × 18

95

800  
DIAZ (N.) dec'd . . . Paris

1325

*Fontainebleau Forest*

16 × 12

96

2000  
DUPRÉ (Jules) . . . Paris

1375

*Going to Pasture*

25 × 15

97

600  
MINOR (R. C.) . . . New-York

700

*Sunset*

49½ × 29

98

DAUBIGNY (C. F.) dec'd . . . Paris

*1165* *dist* **Coast Near Dieppe** *2600*

32 × 16

99

MANET (E.) dec'd . . . Paris

*1500* *dist* **Feeding the Parrot** *1350*

48 × 73

100

COURBET (G.) dec'd *dist* . . . Paris *1000*

*350* **Marine**

35 × 22

101

TWACHTMAN (J. H.) . . . New-York *300*

*700* **Harbor Scene** *250*

23 × 16

102

1000  
PILTZ (Otto)

Munich

*Feather Pickers*

37 × 25

570

103

1200  
MUNKACSY (M. de)

Paris

*The Hammakers*

39 × 23

2100

104

800  
PILLE (H.)

Paris

*Sancho Panza before the Duchess*

56½ × 45

2450

105

600  
VOLLON (A.)

Paris

*Still Life, fish*

28½ × 23

550

106

MICHEL (G.) dec'd . . . Paris

**Landscape and Figures**

28 × 23

107

DELACROIX (Eug.) dec'd . . . Paris

**"Milton dictating Paradise Lost  
to his daughters"**

25 × 32

108

CLAYS (P. J.) . . . Brussels

**Marine, Moonlight**

43 × 28

109

ZIEM (F.) . . . Paris

**Grand Canal, Venice**

33 × 21



110

JACQUE (Chas.) . . . Paris

*Landscape and Sheep*

18½ × 12

111

BARYE (A. L.) dec'd . . . Paris

*Landscape, Bear*

14½ × 11

Water-color

112

INNESS (Geo.) . . . New-York

*Morning*

40 × 29½

113

COROT (J. B. C.) dec'd . . . Paris

*A Woodland Path*

19 × 27½

From the Faure Sale, 1873  
Etched in Durand-Ruel Collection, 1873

114

DIAZ (N.) dec'd . . . Paris

*2000*  
*Dec'd for*  
**Forest of Fontainebleau**

26 × 22

115

DECAMPS (A. G.) dec'd . . . Paris

*2000*  
*25*  
**Fisherman of Calais**

9 × 13

116

DAUBIGNY (C. F.) dec'd . . . Paris

*2000*  
*25*  
**A French Village**

31 × 19

117

MICHEL (G.) dec'd . . . Paris

*500*  
*7*  
**The Waterspout**

25½ × 20

118

MILLET (J. F.) dec'd . . . Paris

*Landscape near Barbizon*

23 × 19

119

ROYBET (F.) . . . Paris

*Still Life, Duck, etc.*

21 × 17

120

ROUSSEAU (Theo.) dec'd . . . Paris

*Interior of a Forest*

20 × 29

From the late A. E. Borie Collection, Philadelphia.

121

TROYON (C.) dec'd . . . Paris

*At Rest*

18 × 15

122

CAZIN (J. C.) . . . . . Paris

*In the Garden*

31 × 25

123

VOLLON (A.) . . . . . Paris

*Still Life, Dishes & fruit*

45 × 31

124

STEVENS (Alfred) . . . . . Paris

*Feeding the Pigeon*

25 × 36

125

COROT (J. B. C.) dec'd . . . . . Paris

*In the Woods at Marcoussis*

31½ × 23

Painted for Durand-Ruel, 1869

126

DEGAS (E.) . . . . . Paris

**Ballet Girls**

28½ × 23

127

COUTURE (T.) dec'd . . . . . Paris

**The Water Carrier**

12 × 15

128

DUPRÉ (Jules) . . . . . Paris

**Entrance to the Forest**

23 × 27½

From the Fèder Collection, Paris

129

DELACROIX (Eug.) dec'd . . . . . Paris

**"Entrance of Christians into  
Constantinople"**

21½ × 18

From the Fèder Collection, Paris

130

FROMENTIN (Eug.) dec'd . . . Paris

*John - 2 - 1*  
**The Falconer**

25 × 36

131

MILLET (J. F.) dec'd . . . Paris

*1 C*  
**After the Bath**

9 × 11½

132

ROUSSEAU (Theo.) dec'd . . . Paris

*Hand*  
**Sunset**

Gorges d'Apremont

36 × 24

133

TROYON (C.) dec'd . . . Paris

*me*  
**Feeding the Chickens**

17½ × 14

From the late A. E. Borie Collection, Philadelphia

134

DIAZ (N.) dec'd . . . Paris

*2000*  
*from A. E. Borie*  
**Dear Gasbreaux**

27 × 19

*2200*

135

COURBET (G.) dec'd . . . Paris

*1100*  
*from A. E. Borie*  
**"Music"**

35 × 44

From Paris Salon, 1848

*7000*

136

COROT (J. B. C.) dec'd . . . Paris

*4000*  
*from A. E. Borie*  
**The Ford**

29 × 19

*7600*

137

DUPRÉ (Jules) . . . Paris

*3000*  
*from A. E. Borie*  
**Landscape and Cattle**

30 × 20

From the late A. E. Borie Collection, Paris

*5900*

138

DECAMPS (A. G.) dec'd . . . Paris

*800* *340*  
*mylar* **Landscape**

22 × 16

139

*3000* DAUBIGNY (C. F.) dec'd . . . Paris

*mylar* **On the Marne** *4450*

26 × 15

140

*7500* MILLET (J. F.) dec'd . . . Paris

**The Haymaker** *9100*

13 × 15

From the late A. E. Borie Collection, Philadelphia

141

*3500* MANET (E.) dec'd . . . Paris *6700*

*Ugare* **Boy with a Sword**

36 × 50



142

ROUSSEAU (Theo.) dec'd . Paris

**Sunset in the Pyrenees**

45 × 34½

From the Hartmann Collection, Paris

143

DELACROIX (Eug.) dec'd . Paris

**The Lion Hunt**

46 × 35

From the late A. E. Borie Collection, Philadelphia

144

TROYON (C.) dec'd . Paris

**Pasturage in Normandy**

41 × 31

Etched in Cent Chefs d'Œuvres

145

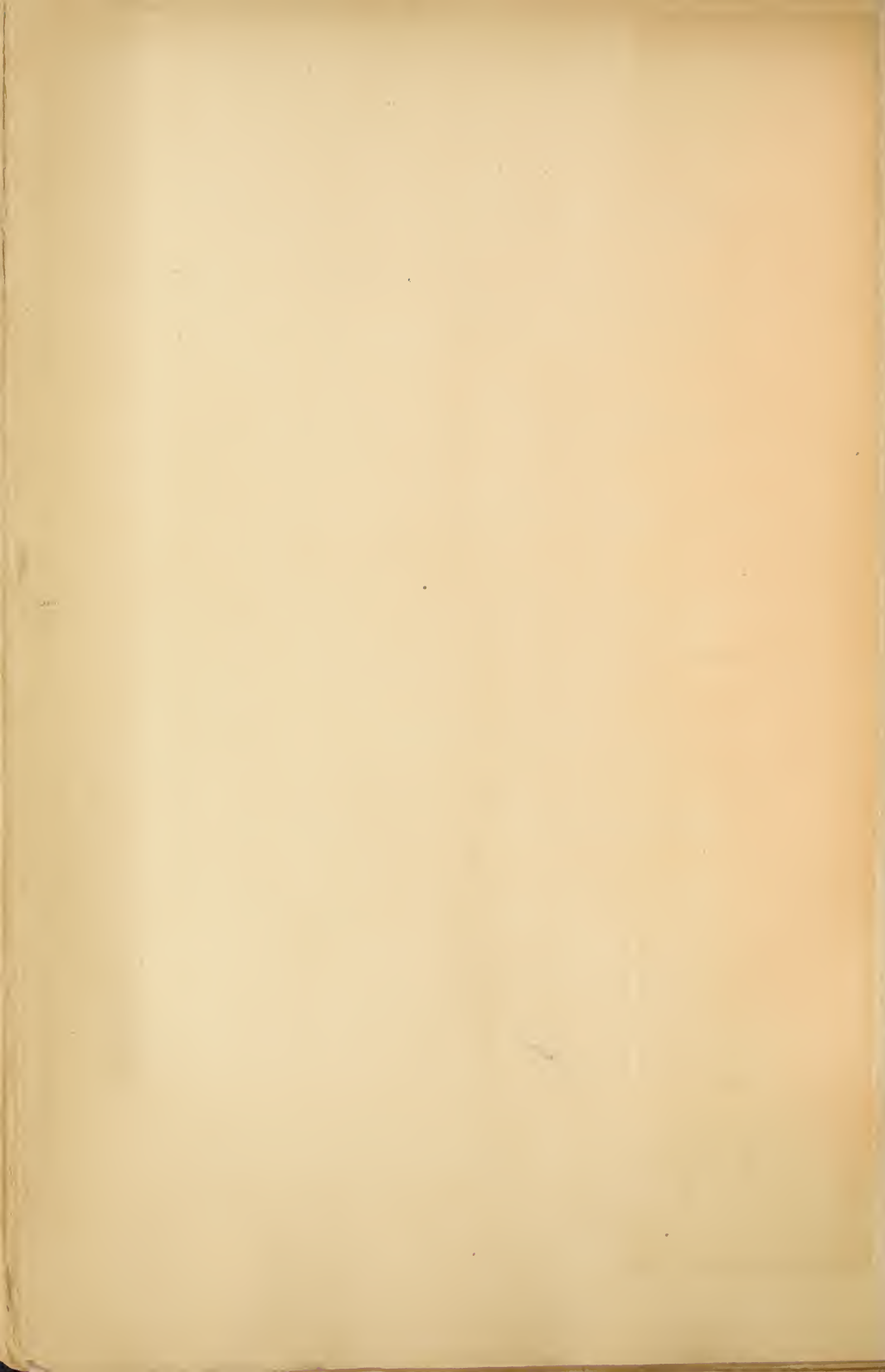
LEPAGE (Bastien) dec'd . Paris

**Joan of Arc**

108 × 98

From Paris Salon, 1880

ROBERT SOMERVILLE, Auctioneer.





SUPPLEMENT.

# Commercial Advertiser

NEW YORK, SATURDAY AFTERNOON, MARCH 16, 1889.



JOAN OF ARC. BY BASTIEN LE PAGE.





NORMANDY PASTURE.

## ERWIN DAVIS COLLECTION.

In many respects the Erwin Davis collection of pictures, now on view at the Fifth Avenue Art galleries and to be sold on Tuesday and Wednesday of next week, is like the Spencer collection, which was sold last year. It is evidently the collection of a person of positive and of good taste. Whether Mr. Davis himself is responsible for the unity of his collection or not, the public, whose privilege it has been to see many really superb collections of pictures in the last twenty years in our auction rooms, cannot but feel a certain satisfaction in seeing gatherings of pictures where the decided proclivities of the original purchaser are so strongly marked. Not only does it give the collection an air of completeness, but is certain to avoid those juxtapositions which are offensive in the motley collections of those who have bought pictures on the strength of reputations which their painters have obtained.

NOT A MEISSONIER NOR A GEROME.

One of the most significant things about the Davis collection is that there is not a Meissonier in it, nor a Gérôme, nor a Detaille, nor a Berne-Bellecour. For this many people will be thankful. The worship of these great names has assumed in this country the proportions of a cult, and the rivalry between

BY CONSTANT TROYON.

long purses to secure the dust of their studios has been intense. Without wishing to disparage the work of these painters it may be said that the value which their pictures have reached in the market has been an inflated one; that furthermore their art is not of the most perfect or elevated type. It is akin to the work of those old Dutch painters, who imitated with a precision little short of the marvellous clusters of flowers sparkling with dewdrops. It is to be said in favor of the Dutch painters that their coloring was realistic and thoroughly good. Nevertheless their works have fallen into comparative insignificance, which is likely to be measured alone by the golden standard placed upon them by a few zealous but indiscriminate picture buyers. It is a mistake to suppose that the French miniaturist painters of today have by any means carried their peculiar methods to the highest perfection. In point of technique alone the little masters of Holland were their betters, working with greater freedom and attaining a coloring quite beyond their reach.

THE MEN OF 1830.

The famous French school of 1830 has been the subject of a similar boom, but with more reason. It has at least earned a place for itself in the annals of art of the highest kind. Sentimental associations have undoubtedly had much to do with the great



BOY WITH A SWORD. BY EDOUARD MANET

prominence given to the art of J. F. Millet, whose pictures have reached a very great value, possibly an exaggerated one. Nevertheless, the art of Millet appeals to sentiments and tastes which we know are lasting, to principles which we know are good. His art was limited from more than one point of view, but unlimited in others, particularly in its fine mental aspects, its innate grandeur, its thorough expressiveness. Clustering about him are the men of Barbizon and others, whose affiliations are similar to theirs. They are the men who will appear after the dust of battle has blown away to have been the victors in the artistic struggle of the present century. They are now far enough separated from us to leave no doubt of this. These painters, who not fifty years ago were forced to buy each other's pictures, will be more and more eagerly sought for with each succeeding year, will be more written about and better understood. The deep gloom of shadows that envelopes the work of Diaz, will be transformed into cool and limpid depths of beauty, the silvery airs that shake the leaves of Corot's trees will assume their true poetic look, the wonderful brilliancy of Rousseau's masterly skies will make the skies of others to grow pale and lifeless, while the sturdy silhouettes of Millet will grow in impressiveness.

#### THE COLORISTS.

Mr. Erwin Davis's collection, while it is not rich in the best examples of these men, is

peculiarly interesting, because it is almost entirely composed of pictures which are allied to the principles insisted on by the Barbizon men or to their practice. In other words, the collection is one of the great modern colorists, this being the phase of their art which has most struck the collector. While there are no Rousseaus in it equal to those in the Spencer collection, while it contains only two good examples by Millet, it is unusually well equipped in the works of Corot, while other painters of less note but of really vigorous powers have been thought worthy of a place beside them.

#### LEPAGE'S "JOAN OF ARC."

Dominating the whole collection in point of size is Lepage's masterpiece, the Joan of Arc, which created so much talk when it appeared in the salon of 1880. It was bought there by the artist, J. Alden Weir, for the present owner. It has become even more noted in France than in America, where it is regarded as an exemplification of all that is best in the realism of to-day. The French government has made ineffectual attempts to get possession of the picture. Whether they have abandoned hope or not will doubtless be known at the time of the sale.

The subject hardly needs description here. An excellent illustration which we give will serve to recall it to the minds of those who have seen it and to present its peculiarities to those who have not. In coloring, the picture is somewhat hard, lifeless and flat. The strange ecstasy of the peasant maid and the curious symbolism which is introduced in the apparitions about her are certainly anything but classic or conventional. The type of beauty chosen shows the far-reaching influence of Millet, but this is the only respect in which any debt is to be traced to the Barbizon school. The picture is a typical salon work, large, staring in color and abounding in technical excellences.

#### SOME COROTS.

Three really superb examples of the skill of Corot are to be seen in this collection. They are "The Woodland Path," "The Ford," and "In the Woods at Marcoussis." Here we see Corot in his most poetic vein, his landscapes fairly alive with movement, his coloring fresh yet delicately veiled, and his figures apparently enjoying the balm of most perfect existence. Nothing certainly could be more delightful than an existence by the quiet stream that wanders among the birches through the Marcoussis woodland. The muffled lights that break through the foliage





THE LION HUNT. BY EUGENE DELACROIX.

from the sky above, the occasional distance that reveals itself in openings down toward the horizon, the tender greens that hang in arches over head, are all executed with a simplicity and effect which is the height of technical achievement. In the other two paintings, while we have a less remarkable exhibition of technical skill, the compositions are simpler. The "Ford" represents a mere pool of water in the foreground, overhung by a splendid beach, and silhouetted against a luminous afternoon sky, while the "Woodland Path" is an idyllic scene along the borders of a river, with girls treading the grass of the foreground, trees rising on either side in the middle distance, while the horizon shows the delicate outlines of distant hills and habitations.

#### TROYON AND ROUSSEAU.

The Troyon, which we reproduce, is of the same class as the cattle scene sold last year for \$26,000 or thereabouts in the Spencer sale. It is an open air scene, painted with unusual care, but wanting in tone quality when compared with many of his other works. It is full of a feeling of sunlight and atmosphere. The gem among the Rousseaus is the "Sunset" made on his old stamping grounds the "Gorges d'Appremont." A bold mass of rocks rises to the left, and a cluster of trees to the right with intervening views of the distance.

The subject is treated with all of Rousseau's vigor and feeling. The "Sunset in the Pyrenees" is apparently an early study of sky effects, the sky itself with its opposed masses of blending light and heavy cloud, being superbly effective, but the foreground being unsatisfactory. The other pictures are smaller works, but interesting ones.

#### DUPRE AND DIAZ.

Two of the landscapes by Diaz are particularly noteworthy. One of these is a study of the Fontainebleau forest from within—a charming work full of sunlights in the distance and cleverly managed shadows in the foreground; the other, a study of a path leading into and through the dense woods. Both of these paintings seem to have been objects of special solicitude to the painter. Executed with greater care than usual, they are none the less vigorously painted, nor a bit less effective in color and light and shade. Dupré is represented by a number of works. On the one hand a woodland study much resembles Diaz's work, while we have the familiar storm-tossed boat on the other, and a pool with cattle for a third.

#### STILL LIFE PAINTERS.

There are a number of effective still life subjects by the best of modern still life painters. Among these is to be numbered an American artist, Alden Weir, whose feeling for quality

and whose fine sense of color rank him with Roybet and Vollon, who have long been recognized as masters in the art.

MILLET.

Millet's "Haymaker," showing one of his statuesque rustics wielding a rake in the har-



THE MUSICIAN. BY GUSTAVE COURBET.

vest field, belongs to his best period, and is a thoroughly good example of his work, though not a great one. The study of a half-draped woman, "After the Bath," is one of the earlier creations in which Millet's struggle for massive forms is strongly characterized. It is strange that these earlier pictures of Millet should all be finer in color than his later and better works, which are often seriously marred by want of it. The "Landscape" by him will prove, perhaps, interesting to many, for his landscape studies of the sort are rare. It shows no particular strength or merit, only going to prove that a good landscape painter in general cannot always paint rocks and trees.

#### AMERICAN PAINTERS.

It is instructive to see what American painters a collector with good predilections in foreign art will amass. We have mentioned Alden Weir, of whose work Mr. Davis had several examples. He has also a fine classic head by West Endon, a landscape and a fine Venetian scene by W. Gedney Bunce, a "Sunset" and "Morning" by Inness, both interesting works, together with pictures by Blakelock, F. E. Church, A. Edelfelt, R. C. Minor, Albert P. Ryder, Walter L. Palmer and J. H. Twachtman.

DELAUROIX, DECAMPS, ETC.

Mr. Davis's gallery is rich in examples by Delacroix, the most important of the five pictures being "The Lion Hunt," whose tortuous lines and vigorous action are reproduced in the accompanying sketch. Decamps is also represented in some excellent examples, six in all, which are rich in coloring and characterized as well by his usual vigor. Manet's "Boy with a Sword" and Courbet's "Musician" are both of them noticeable works. The Courbet gives a better idea than can be had from his landscape studies of his severe style, his freedom from conventionality and his ability as a draughtsman. Manet's work, less harsh in coloring, is a representative specimen of his earliest style, before the misfortune befel him of identifying himself with the impressionists.











